ROBERT KIRKMAN CHARLIE ADLARD DAVE McCAIG

THE WALKING DEAD™

DELUXE

image

14 MAY

SKYBOUND X

2010-2020

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ANTERIORMENTE:

Rick, Tyreese, y la perspicaz Andrea lograron abrirse paso a tiros hasta la entrada de la prisión. En el interior, Tyreese y Rick encuentran cenando a los últimos habitantes con vida de la prisión, quienes invitan a los chicos a unirse a ellos.

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¡SÍ! NOS ENCANTARÍA EL PASTEL DE CARNE.

DESDE LUEGO... OH, TÍO.

VENID POR AQUÍ, OS ENSEÑARÉ DONDE ESTÁN LOS PLATOS Y TODA ESA MIERDA. ASÍ PODRÉIS SERVIROS VOSOTROS MISMOS. TENEMOS DE SOBRA-- CREEDME.

¿CUÁNTO TENÉIS? ¿MUCHO?

SEGURAMENTE BASTANTE PARA DAR DE COMER A TODO EL MUNDO EN ESTA SALA SI TODOS ESOS ASIENTOS TUVIERAN CULOS ENCIMA--Y SOLO HABLO DEL PASTEL DE CARNE.

ESTE SITIO ESTÁ HASTA LOS TOPES. TENEMOS SUFICIENTE COMIDA PARA ALIMENTAR A TODA LA POBLACIÓN DE LA PRISIÓN DURANTE SEMANAS-- Y POR SI NO TE HAS DADO CUENTA, AQUÍ SOLO SOMOS CUATRO.

PARA TODAS ESTAS SILLAS, ¿EH? NO NOS ACOMPAÑA TANTA GENTE.

¡VAYA! INCREÍBLE.

NO ESTOY SEGURA--PERO ESTOY IMPRESIONADA.

¿YA HAS CAMBIADO DE OPINIÓN SOBRE ESTE SITIO? ¿CREES QUE PODEMOS *QUEDARNOS* AQUÍ?

VENGA, GENTE--TIENEN LA *COMIDA* POR AQUÍ DETRÁS. SÉ QUE *TODOS* ESTÁIS MUERTOS DE HAMBRE.

MUY BONITO.

HM.

NO COMAS *TANTO*, HIJO. TENEMOS QUE DEJAR ALGO PARA LOS *DEMÁS*.

RICK, *MIRA* ESTA BANDEJA. NO CREO QUE PUDIÉRAMOS COMERNOS TODO ESTO AUNQUE *QUISIÉRAMOS*.

NO PRETENDÍA *INTERRUMPIR*--PERO VOSOTROS NO *ME* PARECÉIS UN *EQUIPO DE RESCATE*. OS COMPORTÁIS COMO SI NO HUBIERAIS COMIDO EN *SEMANAS*.

¿ME SIGUES?

¿EQUIPO DE RESCATE? NO--TAN SOLO SOMOS... NO SÉ *LO QUE* SOMOS... SOLO SOMOS *GENTE*. VOSOTROS ESTÁIS *MUCHO* MEJOR *AQUÍ* DENTRO QUE NOSOTROS *ALLÍ* FUERA.

NO HEMOS VENIDO PARA *RESCATAROS*.

¿TAN MAL *ESTÁ* LA COSA?

¿QUÉ *QUIERES DECIR*?

VIMOS LAS NOTICIAS EN LA *TELE*--Y DE PRONTO SE DESATÓ EL *CAOS AQUÍ* DENTRO. LLEVAMOS AQUÍ METIDOS DESDE ENTONCES, *SIN* NOTICIAS DEL MUNDO EXTERIOR. NO SABEMOS *QUÉ* ESTÁ PASANDO.

SERÁ *MEJOR* QUE OS *SENTÉIS*, TÍOS.

ESTÁ MUY *MAL*--AL MENOS QUE SEPAMOS. POR LO QUE PARECE, EL GOBIERNO SE HA *DESMORONADO*. *NO* HAY COMUNICACIONES, NI ORGANIZACIÓN, NI RESISTENCIA, NO HEMOS VISTO PRESENCIA *MILITAR* ALGUNA, LO CUAL ME PARECE *EXTRAÑO*. PARECE QUE LA CIVILIZACIÓN ESTÁ BIEN *JODIDA*.

ESAS *COSAS* ESTÁN *POR TODAS PARTES*. HAY *MONTONES* DE ELLOS. HEMOS DECIDIDO LLAMARLOS *ZOMBIS*, AUNQUE PASÓ UN *TIEMPO* HASTA QUE PUDIMOS *DECIRLO* SIN REÍRNOS.

NINGÚN SITIO ES SEGURO, EXCEPTO--ESPEREMOS--*ÉSTE*. LLEVAMOS *SEMANAS* EN LA CARRETERA--BUSCANDO UN SITIO SEGURO DONDE QUEDARNOS. LOS SITIOS EN LOS QUE HEMOS PARADO--NO HAN FUNCIONADO.

ANTES DE LLEGAR *AQUÍ*, NOS QUEDAMOS SIN *COMIDA*. ESTÁN *MUY MAL* LAS COSAS AHÍ FUERA, TÍOS... ES DIFÍCIL DE EXPLICAR.

UN MOMENTO--VOSOTROS *SOIS* GUARDIAS, *¿NO?*

OH, QUÉ *BUENO.*

¿TE PARECEMOS GUARDIAS DE PRISIÓN?

NO-- SUPONGO QUE *NO.*

ALLEN, *VIGILA* A *CARL.*

¿SOIS *PRESOS? ¡¿CONVICTOS?!* ¿QUÉ HABÉIS *HECHO?* ¿QUÉ *CRÍMENES* HABÉIS COMETIDO?

ATRACO A MANO ARMADA.

FRAUDE FISCAL-- PERO NO FUE CULPA *MÍA.*

DROGAS, TÍA--ROBO, VENTA, POSESIÓN... HE HECHO *DE TODO.* PERO AHORA ESTOY *LIMPIO--COMPLETAMENTE* LIMPIO... QUÉ REMEDIO, YA SABES...

ASESINATO.

¿ASESINATO?

SÍ. Y SÉ LO QUE ESTÁIS ***PENSANDO,*** PERO NO TENÉIS ***NADA*** DE QUÉ PREOCUPAROS, A MENOS QUE SEÁIS ***MI MUJER*** O SU ***NOVIO.*** Y ***NO PODÉIS*** SER ELLOS PORQUE ESTÁN ***MUERTOS.***

ASÍ QUE ***RELAJAOS.*** ADEMÁS-- AQUÍ EL QUE ***DEBERÍA*** PREOCU-PAROS ES ***ANDREW.***

¿Y ESO POR QUÉ?

ES QUIEN ***CAUSÓ*** TODA ESTA MIERDA DE LOS ***MUERTOS VIVIENTES.***

CUÉNTASELO, ANDREW.

AH--SÍ... ES AH... LA COSA ES ***ASÍ.*** VERÉIS, YO ERA DROGADICTO--

PERO ***MUCHO.***

ERA REINCIDENTE-- ¿SABÉIS? ESTA ERA MI ***SEGUNDA*** CONDENA...

MI VIDA ERA UN ***DESASTRE***--TODO POR CULPA DE MI ***ADICCIÓN.*** NO ERA FUNCIONAL, ¿SABÉIS...? ME HABÍAN ***VUELTO***--A ENCERRAR... NO SABÍA QUÉ ***OTRA COSA*** HACER.

ASÍ QUE RECURRÍ A ***DIOS***-- AUNQUE NO LO CREÁIS. ***LE PEDÍ***-- LE SUPLIQUÉ QUE--POR FAVOR, ME AYUDARA A DEJAR LAS DROGAS. QUERÍA LIMPIARME, DE UNA VEZ POR TODAS... SABÍA QUE NO SERÍA CAPAZ DE HACERLO SIN ***SU*** AYUDA.

ASÍ QUE SE LO ***PEDÍ***-- Y AL ***DÍA SIGUIENTE*** EMPEZARON LAS NOTICIAS.

Y MIRADME ***AHORA.*** ESTOY COMPLETAMENTE LIMPIO. NO PODRÍA--NO PODRÍA METERME NADA AUNQUE ***QUISIERA.***

VALE, ESTO-- UH, ¿CÓMO ACABASTEIS AQUÍ METIDOS, TÍOS?

LAS COSAS SE PUSIERON MAL.

LOS GUARDIAS EMPEZABAN A ABANDONAR ESTE LUGAR--A IRSE A CASA PARA ESTAR CON SUS FAMILIAS Y ESO. JODER, SE IBAN EN MANADAS.

ALGUNAS DE ESAS COSAS SE COLARON DE ALGUNA FORMA--NO SÉ CÓMO PORQUE YO ESTABA ENCERRADO. INVADIERON LA PRISIÓN. HABÍAMOS VISTO LAS NOTICIAS, ASÍ QUE MÁS O MENOS SABÍAMOS LO QUE ESTABA PASANDO.

NO SÉ SI FUE PORQUE NECESITABAN AYUDA PARA ABRIRSE CAMINO-- O SI NO QUERÍAN QUE NOS MURIÉRAMOS DE HAMBRE EN NUESTRAS CELDAS CUANDO SE FUERON, PERO--

--NOS DEJARON SALIR.

LA MAYORÍA DE NOSOTROS ACABÓ COMO PASTO PARA ESOS--ZOMBIS. Y AL FINAL... COMO MÁS ZOMBIS, PORQUE SUPONGO QUE ES ASÍ CÓMO FUNCIONA. AL MENOS ESO ES LO QUE DIJERON LAS NOTICIAS.

ASÍ QUE EL LUGAR QUEDÓ PRÁCTICAMENTE INVADIDO ENSEGUIDA. UN PAR DE GUARDIAS SE TOPARON CON NOSOTROS Y TRATAMOS DE ABRIRNOS CAMINO JUNTOS. JUSTO ANTES DE QUE LLEGÁRAMOS A LA SALIDA, NOS ENCERRARON--Y NOS DEJARON AQUÍ.

ESPERO QUE LES COMIERAN LOS SESOS A ESOS CABRONES. LLEVAMOS AQUÍ DENTRO MESES-- DE HECHO, HEMOS PERDIMOS LA CUENTA.

SI QUIERES, PODRÍAMOS ENSEÑAROS TODO ESTO. TENGO GANAS DE ECHAR UN VISTAZO AL LUGAR--VER QUE TAL AGUANTA.

VAMOS.

TYREESE, VIGILA EL FUERTE MIENTRAS ESTOY FUERA. MANTÉN LAS COSAS BAJO CONTROL. ***DALE,*** ¿PUEDES VENIR CONMIGO? NO QUIERO ESTAR ***SOLO*** SI NOS ENCONTRAMOS CON ***"COMPAÑÍA."***

CLARO, RICK. YO YA HE ***ACABADO.*** SI COMO ALGO ***MÁS,*** ***REVIENTO.***

POR CIERTO, ME LLAMO ***DEXTER.*** EL MOTERO CULO-GORDO CON BARBA ES ***AXEL--*** ***ESPERO*** QUE SOLO SEA UN APODO. MI COLEGA EX-YONKI ES ***ANDREW.*** Y EL RARITO SE LLAMA ***THOMAS--*** FIGÚRATE.

EMPEZAREMOS POR LA COCINA, YA QUE ESTAMOS ***AQUÍ.*** ESTA ES LA ***DESPENSA.*** COMO PODÉIS VER-- TENEMOS COMIDA SUFICIENTE PARA MUCHO ***TIEMPO***--Y CREO QUE A ESTAS LATAS LES FALTAN ***DÉCADAS*** PARA CADUCAR-- ASÍ QUE TODO BIEN.

ES COMO SI FUERA NAVIDAD.

¿QUÉ HAY AQUÍ?

¡NO ABRAS ESA PUERTA! ***¡NO*** QUERRÁS ENTRAR ***AHÍ!***

¿POR QUÉ? ¿QUÉ HAY?

ES EL ***CAGADERO,*** TÍO. ESTUVIMOS ***MEANDO*** Y ***CAGANDO*** EN UN ***CUBO*** DURANTE UN PAR DE DÍAS DESPUÉS DE QUEDARNOS AQUÍ ENCERRADOS-- PERO ESO NO FUNCIONÓ. NO HABÍA MUCHA ***VENTILACIÓN*** AQUÍ DENTRO, ¿SABÉIS?

DESDE QUE SE FUE LA ELECTRICIDAD--PENSAMOS QUE EL CONGELADOR ERA ***INÚTIL,*** PERO COMO ERA HERMÉTICO, LO CONVERTIMOS EN EL ***CUARTO DE BAÑO.*** OJALÁ HUBIERA TENIDO UNA VENTANA O ALGO... ES CONDENADAMENTE ***DESAGRADABLE.*** SI ***ABRES*** AUNQUE SEA UN POCO ESA PUERTA, VUESTRA GENTE HARÁ EXACTAMENTE LO ***CONTRARIO*** DE COMER.

DIGAMOS QUE AL CABO DEL TIEMPO NOS QUEDAMOS SIN CUBOS.

VENGA-- TENGO ***MUCHO*** QUE ENSEÑAROS-- Y PRONTO ***OSCURECERÁ.***

EL GIMNASIO ESTÁ POR AQUÍ.

TE SEGUIMOS-- PERO ABRE BIEN LOS OJOS. NO SE MUEVEN MUY RÁPIDO, PERO AÚN PUEDEN ESTAR EN CUALQUIER PARTE.

SERÍA UN POCO MÁS FÁCIL SI TUVIERA UNA DE ESAS. ¿ME VAS A DAR UN ARMA?

SUPONGO QUE--SI ERES UN TIPO HONRADO, NO TE IMPORTARÁ DEMOSTRARLO.

¿Y VOSOTROS? YO NO SÉ UNA MIERDA DE VOSOTROS.

NO TE HEMOS PEGADO UN TIRO TODAVÍA--ASÍ QUE TENDRÁS QUE CONFIAR EN NOSOTROS.

DA IGUAL-- COMO SI TUVIERA ELECCIÓN.

AQUÍ ES. PERO ALGUIEN CERRÓ LAS PUERTAS CON LAS ESPOSAS.

QUIENQUIERA QUE FUERA, DEJÓ LAS LLAVES PUESTAS PARA PODER ABRIRLAS.

SLAM!

YA, *UH*--NOS OCUPAREMOS DE *ESO* LUEGO.

¿Y AHORA QUÉ?

BUENA IDEA.

LA *LAVANDERÍA* ESTÁ POR AQUÍ.

LA LAVANDE-RÍA.

MUY BIEN. ESTAS NO SON LAS ROPAS MÁS *ELEGANTES,* PERO SÉ QUE *NOS* VENDRÍA BIEN TENER UN PAR MÁS DE COSAS QUE PONERNOS... ESTE SITIO *VALDRÁ.*

ESTAS SON LAS DUCHAS. NO SÉ SI AÚN FUN--

UN SEGUNDO.

THWACK!

ESTE ES EL GARAJE. NUNCA HABÍA ESTADO AQUÍ.

ESTO NOS VENDRÁ MUY BIEN, ESTOY *SEGURO.*

ESTOS AUTOBUSES SON MUY *GRANDES.* SI ALGUNA VEZ NOS MARCHAMOS DE AQUÍ--UNO DE ELLOS SERÍA UN BUEN RECAMBIO PARA MI CARAVANA.

ESTE ES EL *PABELLÓN C*--POR LO QUE ME DIJISTEIS, EL *PABELLÓN A* Y *EL PABELLÓN B* SIGUEN CERRADOS Y ESTARÁN LLENOS DE ZOMBIS--HEY--*SÍ* QUE TE ACOSTUMBRAS A DECIRLO--ASÍ QUE CREO QUE NO PUEDO ENSEÑAROS NADA DE ESA MIERDA HOY--ESTO ES TODO.

EL *PABELLÓN A* ES DONDE ESTÁN LAS OFICINAS ADMINISTRATIVAS--Y SI VAIS A QUEDAROS AQUÍ, QUERRÉIS COMPROBAR ESE LUGAR. LOS SILLONES DE ESAS OFICINAS PROBABLEMENTE SEAN *MÁS* CÓMODOS QUE *TODO* LO QUE HAY AQUÍ.

PERO HAY CELDAS *MÁS* QUE DE SOBRA PARA TODOS. LO MEJOR ES QUE AL NO FUNCIONAR LOS CIERRES ELÉCTRICOS, PODÉIS CERRAR LAS PUERTAS SIN MIEDO A QUEDAR ENCERRADOS--AUNQUE NADA PODRÍA ABRIR ESTAS PUERTAS SIN QUE LO OIGÁIS.

TENEMOS QUE TRAER A LOS *DEMÁS*-- QUE EMPIECEN A ELEGIR CUARTOS.

...OH, ESE TAL **AXEL** PARECÍA **MAJO.**

ME **DA IGUAL**--ME ALEGRO DE QUE DUERMAN EN EL PISO **INFERIOR. PREFIERO** QUE ELLOS NO CONFÍEN EN NOSOTROS IGUAL QUE **NOSOTROS** NO CONFIAMOS EN ELLOS...

NI HABLAR, RICK. ¿POR QUÉ **SUGIERES** TAL COSA?

ESTOY PENSANDO A **LARGO PLAZO, TYREESE.** TIENE **SENTIDO** SI VAMOS A **QUEDARNOS** AQUÍ. ME **DA IGUAL** LO QUE HIZO--Y SI A MÍ ME DA IGUAL, NO SÉ POR QUÉ **A TI** NO.

¡ESE TÍO IBA A **MATARTE!** ¡ES PELIGROSO!

¿DE QUÉ ESTÁIS DISCUTIENDO?

TEN EN CUENTA LAS CIRCUNSTANCIAS, TÍO... ¡HABÍA PERDIDO A SUS **HIJOS**--!

RICK QUIERE IR A BUSCAR A **HERSHEL** Y A TODOS LOS DE LA **GRANJA**-- TRAERLOS A VIVIR **AQUÍ.**

¡ECHO DE MENOS A **GLENN** TANTO COMO **CUALQUIERA,** PERO **NO PUEDES** TRAERLOS **AQUÍ!** HERSHEL ESTABA **LOCO.**

HERSHEL TENÍA **MUCHOS** PROBLEMAS. PERO ES GRANJERO-- LE **NECESITAMOS.** ÉL PODRÍA ARAR ALGUNO DE ESOS **TERRENOS** DE AHÍ FUERA Y PODRÍAMOS CULTIVAR ALIMENTOS **DENTRO** DE LAS VALLAS.

ADEMÁS AQUÍ ESTAMOS **MÁS SEGUROS**--NO CREO QUE SEA **CORRECTO** DEJARLE A UNAS MILLAS DE AQUÍ SABIENDO QUE TENEMOS **SITIO** DE SOBRA.

CON GLENN, OTIS, PATRICIA Y HERSHEL Y SUS HIJOS PODRÍAMOS LIMPIAR ESTE SITIO **EN NADA.** SI ABRIMOS LAS OTRAS ALAS DE LA PRISIÓN, TENDREMOS SITIO **DE SOBRA** PARA CUALQUIERA QUE VENGA A PARAR A ESTE SITIO.

CON QUE HERSHEL CULTIVE COMIDA Y NOS ENSEÑE A **TRABAJAR LA TIERRA,** PODRÍAMOS **VIVIR** AQUÍ--A LARGO PLAZO.

ESTO TIENE SENTIDO, CHICOS. **CONFIAD** EN MÍ.

HOY HE VISTO **GASOLINA** EN EL GARAJE... CREO QUE DALE Y YO DEBERÍAMOS IR ALLÍ **MAÑANA** CON LA **CARAVANA.** NO TARDARÍAMOS MUCHO, PUESTO QUE LA CARRETERA YA ESTÁ **DESPEJADA.**

DÉJAME HABLAR CON ÉL. CREO QUE SERÁ MENOS INTIMIDATORIO SI VOY HASTA ALLÍ SOLO. NO QUIERO ASUSTARLE--NO TENGO NI IDEA EN QUÉ ESTADO DE ÁNIMO SE ENCUENTRA.

VALE-- TE ESPERARÉ AQUÍ. SOLO ESPERO QUE SEPAS LO QUE HACES.

OH, DIOS.

¡RICK!

¿QUÉ HA *PASADO* AQUÍ? ¿HA HABIDO OTRO *ATAQUE?*

UNOS *CUANTOS*, EN REALIDAD. PARECE QUE AHORA NOS ATACAN *MUCHO* MÁS A MENUDO. CREO QUE EL *FRÍO* LOS FRENABA, PERO PRONTO LLEGARÁ LA *PRIMAVERA.*

LAS COSAS VAN A *PEOR.*

ENTONCES PARECE QUE LLEGO EN BUEN *MOMENTO.* HAY UNA PRISIÓN ABANDONADA--A POCAS *HORAS* EN COCHE DE AQUÍ. YA HEMOS LIMPIADO UNA PARTE DE ELLA Y LA HEMOS HECHO *HABITABLE.* HAY SITIO DE SOBRA PARA TODOS NOSOTROS Y *MÁS.* TIENE UN MEJOR SISTEMA DE VALLADO QUE ESTE LUGAR--Y MÁS TIERRA *DENTRO* DEL RECINTO.

TODOS PODÉIS HACER LAS MALETAS Y VIVIR ALLÍ *CON NOSOTROS.* DALE ESTÁ EN LA CARRETERA CON LA *CARAVANA,* PODRÍAMOS METERNOS TODOS EN ESE TRASTO E *IRNOS.* NO PODRÍAIS LLEVAROS *TODO* AHORA Y AÚN TENDREMOS QUE PENSAR EN ALGO PARA EL *GANADO,* PERO PODRÍAIS VOLVER A POR TODAS VUESTRAS COSAS MAÑANA O *MÁS TARDE.* ESE SITIO ES *COMPLETAMENTE* SEGURO.

SI NOS VAMOS *PRONTO*-- LLEGAREMOS ANTES DE QUE *OSCU-REZCA.*

ESO--

ESO TIENE MUCHO SENTIDO.

¿ALGÚN PROBLEMA EN EL *FUERTE* EN MI AUSENCIA?

MADRE MÍA. VIVO EN UN *FUERTE.* MI YO DE DIEZ AÑOS SE PONDRÍA *CACHONDO* DE VIVIR EN ESTE SITIO.

HEH.

SÍ, TODO BIEN. NOS HEMOS ASEGURADO DE QUE EL RECINTO DE LA PRISIÓN ES *SEGURO.* HEMOS COMPROBADO DOS VECES TODAS LAS PUERTAS EXTERIORES QUE DAN A LAS ALAS DE LA PRISIÓN QUE TODAVÍA *NO HEMOS* DESPEJADO. TODO VA BIEN.

NOS LLEVÓ UN *RATO* ACABAR DE ARRASTRAR ESTOS CUERPOS AFUERA PARA *QUEMARLOS,* PERO *YA* HEMOS TERMINADO.

AUNQUE NO HEMOS TENIDO TIEMPO PARA EL *GIMNASIO.* ESO ES ALGO QUE TENDREMOS QUE HACER MAÑANA.

¿SE HAN ADAPTADO TODOS BIEN?

LORI NO ESTÁ MUY CONTENTA CON NUESTROS NUEVOS *COMPAÑEROS DE CUARTO.* PROBABLEMENTE YA TE ENTERARÁS. *AXEL* ME HA AYUDADO A ARRASTRAR PARTE DE LOS CUERPOS AQUÍ FUERA Y *THOMAS,* EL QUE TIENE PINTA DE *FRIKI,* HA AYUDADO A LAS CHICAS A LLEVAR SUS PERTENENCIAS A SUS CELDAS Y A MOVER LAS *CAMAS* Y DEMÁS. ANDREW Y DEXTER HAN SIDO MUY *RESERVADOS,* ACONDICIONARON SU CELDA Y ESO.

A MÍ ME PARECEN *BUENA* GENTE.

ES BUENO SABERLO.

OH, Y CREO QUE ESTA MAÑANA HE VISTO A *ALLEN* SONREÍR. PARECE QUE ESTE SITIO REALMENTE ESTÁ *LEVANTÁNDOLE* EL ÁNIMO.

SEGURO QUE HACE QUE CRIAR A LOS NIÑOS EN ESTE *INFIERNO* PAREZCA UN *POCO* MÁS POSIBLE. NO ME SENTÍA *TAN* OPTIMISTA DESDE QUE LLEGAMOS A LA URBANIZACIÓN WILSHIRE.

ASÍ QUE *SUPONGO* QUE *DEBERÍA* PREOCUPARME.

OJALÁ NO HUBIESES *DICHO* ESO...

OLVIDA QUE HAYA DICHO NADA.

RICK. TENEMOS QUE *HABLAR.*

¿QUÉ PASA, CARIÑO?

ESTO *NO VA* A FUNCIONAR. ESTAMOS VIVIENDO CON *CRIMINALES CURTIDOS.* MIRO CONSTANTEMENTE POR ENCIMA DEL HOMBRO.

PERO NO PODEMOS *ECHARLES--ELLOS* ESTABAN AQUÍ *ANTES,* Y *PARECEN* BUENA GENTE.

NO, RICK--*PARECEN CRIMINALES CURTIDOS.* ¿QUÉ ES LO QUE TIENE NUESTRA SITUACIÓN QUE TE HACE *SUPONER* SIEMPRE LO MEJOR DE LA GENTE?

NOSOTROS TENEMOS LAS ARMAS--ELLOS NO--*SOMOS MÁS.* ESTAMOS *A SALVO.*

NO DEJARÍA A NINGUNO DE LOS *NIÑOS* A SOLAS CON ELLOS, PERO POR AHORA NO TENEMOS *MOTIVO* ALGUNO PARA TRATARLOS COMO CRIMINALES.

¡RICK, TIENES RAZÓN!

¡OH, DIOS! ¡SOY UNA M-M-MALA PERSONA!

HORMONAS.

¡NO PUEDO EVITARLO, *¡IDIOTA!* NO TE RÍAS DE MÍ.

¡AY! ¡NO INTENTABA SER *MALO!* ¡PARECÍA *PREOCUPADO!*

VAMOS A RECOGER Y CERRAR LA *PUERTA.*

PRONTO *ANOCHE-CERÁ.*

CREO QUE ESTAS CAMAS VAN A ESTAR MUY BIEN.

ECHAR COLCHONES *EXTRA* SOBRE ESTAS CAMAS INDIVIDUALES DE LADO PARA CONVERTIRLAS EN UNA CAMA *GRANDE* HA SIDO *BRILLANTE.* CON SUERTE, SERÁN MÁS BLANDAS CON EL RELLENO EXTRA. ES MEJOR QUE EL SILLÓN DE LA CARAVANA DE ANOCHE-- PERO SIGUE SIN SER ALGO DÓNDE QUERRÍA DORMIR PARA SIEMPRE.

¿ESTOY GORDA?

SÍ, *CLARO* QUE ESTÁS GORDA... ESTÁS *EMBARAZADA.* ¿O LO HAS OLVIDADO?

LO SÉ-- ES QUE NO RECUERDO QUE SE NOTARA *TANTO TAN* PRONTO...

ES DECIR, SI *ANDREA* LLEVA BIEN LA CUENTA DE LOS DÍAS--APENAS ESTOY A LA *MITAD.*

A LO MEJOR ESTÁS DESDE *HACE MÁS* TIEMPO DE LO QUE CREÍAS... ¿Y SI EMPEZASTE A CONTAR EL DÍA QUE *NO ERA?*

ER...

¿DÓNDE ESTÁ TYREESE? SE ESTÁ HACIEN-DO *TARDE,* ¿NO?

ESTÁ FUERA BUSCANDO A CHRIS Y A JULIE... CREE QUE SE HAN ESCAPADO PARA... *YA SABES. POR LO MENOS* HACE UNA HORA QUE NADIE LOS HA VISTO.

¿TIENES UN MINUTO?

TENGO UNOS *CUANTOS.*

SOLO QUERÍA DARTE LAS *GRACIAS* POR--

NO ES *NECESARIO,* HERSHEL. NO HACE FALTA--

DÉJAME *HABLAR.* QUERÍA DARTE LAS GRACIAS POR *TRAERNOS* AQUÍ, RICK. SÉ QUE LAS COSAS ENTRE NOSOTROS--

IBA A *DISPA-RARTE,* RICK.

CREO QUE ES JUSTO QUE LO *SEPAS.* TE *HABRÍA* MATADO. PERDÍ EL *JUICIO* POR EL *DOLOR. TODAVÍA* NO SÉ SI HE VUELTO A LA NORMALIDAD. YO--NO HE TOCADO UN ARMA DESDE AQUEL DÍA, RICK... Y NO PLANEO *VOLVER A HACERLO-- JAMÁS.*

ESTE SITIO-- ES *ESPECIAL,* RICK. SERÁ UNA NUEVA *VIDA* PARA MÍ, PARA MIS *HIJOS.* ESTO ES UN NUEVO *COMIENZO* PARA NOSOTROS. YO--GRACIAS, RICK.

ERA LO *CORRECTO,* HERSHEL. NO PODÍA DEJAROS ALLÍ... NO SABIENDO QUE *TENÍAMOS ESTE* SITIO.

VENGA-- SE HACE *TARDE,* Y TENDRÁS QUE *MADRUGAR* MAÑANA SI QUIERES IR A POR EL RESTO DE TUS COSAS A LA GRANJA--Y PENSAR EN QUÉ VAMOS A HACER CON EL GANADO.

CON EL TIEMPO QUERREMOS TENERLOS *AQUÍ.* PERO DE MOMENTO, *OTIS* SE HA OFRECIDO A QUEDARSE ALLÍ PARA VIGILARLOS. CREO QUE *PATRICIA* Y ÉL SE ESTÁN SEPARANDO.

¿CÓMO HA SIDO?

HA SIDO *PERFECTO.*

NO TE HE *HECHO DAÑO,* ¿VERDAD?

UN *POCO...* PERO NO PASA NADA.

PERO... TE HA *GUSTADO* ¿LO *JURAS?*

ME HA *ENCANTADO...* Y TE *QUIERO.* HA SIDO *PERFECTO.* EXACTAMENTE COMO *SIEMPRE* LO HABÍA IMAGINADO.

PROBABLEMENTE YA ESTÁN *DORMIDOS--* ¿ESTÁS *LISTA?* ¿ESTÁS LISTA PARA *HACERLO?*

SÍ-- CREO QUE ESTOY *LISTA.*

VAMOS ALLÁ.

VALE-- YA NO HAY MARCHA *ATRÁS.* LLEGÓ LA *HORA.*

BLAM!

¡QUEDAOS AQUÍ! ¡TEN TU PISTOLA A MANO!

VALE...

¡QUÉDATE AQUÍ! ¡VOY A VER QUÉ ESTÁ PASANDO!

¡¡TYREESE!!

NO.

NO.

NO.

NO.

NO.

NO.

NO TENÍA QUE HABER SALIDO ASÍ.

¡¿QUÉ HAS HECHO?!

¡¿QUÉ LE HAS HECHO A MI NIÑA?!

NO TENÍA QUE HABER *SALIDO* ASÍ. TENÍAMOS QUE ESTAR JUNTOS PARA *SIEMPRE.* DISPARAR AL MISMO TIEMPO--*IBA* A *FUNCIONAR.* JUNTOS PARA *SIEMPRE.*

ES QUE APRETÉ EL GATILLO DEMASIADO *RÁPIDO...* MÁS QUE *ELLA.* TENÍA QUE HABER SIDO AL *MISMO TIEMPO.* ÍBAMOS A ESTAR JUNTOS PARA *SIEMPRE.*

JUNTOS PARA SIEMPRE.

AHORA ESTOY *SOLO--* ¿QUÉ HE *HECHO?*

TENÍAMOS QUE *DISPARAR* AL MISMO TIEMPO.

VUELVE CONMIGO, MI NIÑA. TIENES QUE *VOLVER* A MÍ. ME *DA IGUAL* CÓMO... *VUELVE* A MÍ.

VUELVE.

NO LA HAN *MORDIDO.* NO SE *CONVERTIRÁ, TYREESE.* ADEMÁS NO *QUIERES* ESO... NO *QUIERES* QUE SEA UNA DE *ESAS* COSAS.

¡CÁLLATE! ¡NO SABES DE QUÉ COJONES ESTÁS HABLANDO! ¡VOLVERÁ! ¡TIENE QUE VOLVER!

HUMGN.
¡AHHH!
¡¡GARRGH!!

LETTER HACKS

WRITE TO US AT: **WALKINGDEAD@SKYBOUND.COM**

Life in the prison isn't as sweet as anyone thought. I've been in a prison once, for professional reasons that included documenting an attempted escape... which included taking photos of a toilet and things that were in that toilet... and I was unsettled for the entire time I was there. So actually living in a prison? This issue documents the type of shit I'd expect to go down in a postapocalyptic prison. Anyways... Sean here, and if you haven't been checking out Dave Rapoza's connecting covers in these six issues (#13-18), what a work of art!

We'll see you next issue, and enjoy these letters from November 2004 until then.

And here we are, another month (or so) and another issue. We're running exactly four weeks behind right now (by my watch), but don't fret, we'll be remedying that situation very soon... so stop sending letters. There's about fifty books out there running later than us. I know, because I'm writing three of them! Just give us a chance, we'll make it right.

Actually, I'm quite flattered by all the "get this book out on time you lazy bastards" mail I've gotten because that means you care. Back when I was doing BATTLE POPE I used to give people eye patches for no reason and have people do all kinds of stuff for no reason just to SEE if people would write in. They never did. It allowed us a great deal of freedom with the characters, but it's nice to be working on a book people are analyzing and picking apart with a fine-toothed comb... just stop hassling us about the lateness!

Heh. Okay, I've griped enough, you guys know I love you... let's answer some mail.

Dear Mr. Kirkman,

Okay this book has almost been out for a year and I know you have gotten such a response to The Walking Dead. Though only you, as the god of this realm, know what is to happen, I would like to give my plea in regards to characters that I would like to see live and who I would like to see die. You did mention in one of the letters page that most of the supporting cast are cannon fodder, but still they are characters who people will begin to like or dislike.

Characters that I would really like to see survive this series as long as possible

Rick
Glenn
Andrea
Tyreese
Carol
Sophia

Characters that I would rather see stay, but if you get rid of them I will live.

Carl - see below for Lori for explanation
Julie
One of the twins (Ben)

Characters that I think should definitely be done away with are

Lori - I know it is probably not an idea that would be liked, but I think Rick really should be tested to the limit in this series. My theory is that most people are going to end up alone in their families or friends with groups of strangers.

Allen & one of the twins (Billy) - He just has got to go. We have not seen one of the kids die yet and of course that is going to be a tramatic experience. I could also see Allen killing himself with the death of one of his sons. I think the surving twin should be taken under the wing of Amy or Carol.

Dale - the old guy has got spunk, but as most of the zombie stuff show, the elderly typically just don't make it. Let him go on with his wife. Andrea just should not have it so good

Chris - he is sneaky and definitely a horndog. Don't trust him one bit and I am sure Tyreese feels the same.

Characters that we have recently met

Kill Off - Otis, Patricia, Maggie, Susie

Keep Around for awhile - Billy and Rachel

Well, keep up the fantastic work and maybe my "requests" will even influence you in some of your future stories and ideas for the characters.

Take Care,
Bill Tucker
Boston, MA

Well... as you can see by the cliffhanger over there on

the left... Julie's dead. As for the rest, you're just going to have to keep reading. I will say that there isn't ONE character that I would never kill in this book. Everyone is expendable. C'mon guys... they're not REAL! I can kill whoever I want.

Dear Guys,

Love ya work. It's been a while that I have been so eagerly awaiting something to arrive at my local comic book store sometimes the month (or More because of delays getting it to Melbourne). I originally saw walking dead when purchasing a different comic and flicked through the first couple of pages (till rick meets the bicycle zombie) I didn't have that much cash on me at the time so I left it. The weeks went by and I was in the store again and there was walking dead three, I had a bit more cash on me so I thought why not, I picked up took it home and loved it.

I Knew what I must now do go back and get 1+2 but low and behold, they had completely sold out of 2. I couldn't believe it I bought 1 anyway and thought hey can use my mind to fill in the gaps it'll still be good. It wasn't till the TPB That I knew how bad my gap filling was You totally blew all I thought of away.

As far as comparisons to "The Movie that won't be named", it's cruel and unfair because even the director of that load of crap was saying that they weren't zombies.

I wasn't quite sure what to expect from issue 8's end with "All dead inside" but with The impressive handling of all the elements So far I knew you guys would pull something that would kick ass. Loved the Character Building moments in issue 10 as well. Dale's speech to Lori, was something I hope to never forget, It showed that although Dale was old He was still on the ball and Knew what was going on and what the group needed to survive.

Now some Questions.

1- Will Walking Dead be set In America the whole time? I've Always wanted to see a movie or book about zombies in Australia, I guess I just have to settle for Federal Parliament for now. (Although "Undead" was kick ass I really want to see remero zombies in Oz.)

2- If any one movie director were to make walking dead in to a movie, Who would you want behind the camera, and

3- would you want them to use a script you wrote or a script that they made up themselves?

4- I can get my face put onto a zombie body?

I'm sure I could keep going on and on, and asking more questions but I've got to get back to my class work. Keep up the awesome work, and I eagerly Anticipate what the group is going to do about the dead in the barn.

Bye From Tom (sometimes known as ZombieChow).

Ps Have you checked out www.Livingwithzombies.com? it's a bit Like shaun of the dead.

Yeah... delays getting the book to MELBOURNE... THAT'S what's holding up the book... HONEST. It's not US, these books are shipping like clockwork in the states... it's just you. (Do you guys think he's buying this? I'm typing this part in American so he won't be able to read it.)

1. TWD will be set in America the whole time. At least, that's the plan now.

2. Why, my good pal Jed Weintrob, of course. He did a movie called On-Line that's out now on DVD. It's keen.

3. I'd want them to use whichever was better.

4. Call your doctor. I'm not sure.

Love your mag, never wrote to a comic before (true)...blah,blah,blah.

Let's get down to business here. Yes, your book is myfavorite, by a landslide. Yes, it is amazing, fresh, creative, etc.

I must say, however, that your scheduling is inconsistent to say the least. This was a problem that plagued another great zombie book, Deadworld, and somewhat lead to its steady decline. I hope this is something that you can get control of in the near future.

The story arcs have been interesting. I am excited to see what happens next.

One point about Charlie's art- If I had never seen Moore's work I would probably love it. However , I have seen it and Charlie is just not quite as good in my humble consumer's opinion. In particular in issue 11 when the local zombies bust out of the barn I had to go back four or five times to figure out who the woman was that got eaten. Was it Hershel's daughter? No, it was his son's girlfriend , right? Hmmm... why did they look exactly alike? (perhaps you have captured the spirit of the south a little too closely here, if you know what I mean?) My point is that Charlie is pretty good but it seems he needs to take a little more time to draw these characters as distinct people.

I know I said hurry up and churn out the issues but

hey, you guys are comic-gods, surely you can work around this and meet both of my suggestions?

PS- Keep em' coming.

Brian Moore (no relation as far as I know)

Yeah, right. This is Tony's cousin isn't it? Look, I'm sorry he's off the book. Tony made his decision and I stand by him. Charlie is the best thing that ever happened to this book, quite frankly. The scene was meant to be chaotic... I like that you want to read it again to see exactly who died. Though, the son didn't have a girlfriend, so you're obviously not reading all that closely to begin with. This book is complicated, there are ten billion characters at this point and I blame myself for the confusion in that scene more than Charlie. Take your time with it, get your three dollars worth. If you try (and include the letters column) you could probably get three bathroom visits out of this thing. I don't know how this book could be more worthwhile than that. And calm down, we're a month late... it's not the end of the world.

Hey Robert & Charlie

I'm an Englishman beyond 40 & this is the second time I've written to a comic (or rather comic creators 'coz who would write to a comic, they don't write back?). The other time was to Gary Millidge Spencer who writes/draws/publishes the excellent "Stranghaven"- check it out if you get the chance. So second letter & so far wow! I was visiting friends in NC last week (I was a former resident there') & picked up a copy of "Wizard" (funnily enough only my second also - kind of a trend I think) & skimming through saw the article about the "The Walking Dead" TWD which, pardon the pun, I devoured whole-heartedly. Your book sounded excellent, the kind of story a movie should strive to be if time allowed (hey, it worked for LOTR), & also the kind of story me & my mates would play as kids. I used to live on the edge of some woods, very atmospheric & practically mist laden the entire autumn, so perfect for zombie type adventures. I digress. When I saw the Romero "Dawn of the Dead" I was amazed & petrified (although when my step kids watched a few years ago they thought it was lame - how desensitised the world has become, although I was of the generation that hid behind the sofa when the Doctor Who theme played...digressing again -you can see why I don't write to comics often). Then I caught the original B&W "Night of the living Dead" & was doubly amazed, although Dawn will always be my favourite. I enjoyed the remake, but not a patch on the original, which my wife has got me for Christmas -yay!

Anyway, before I forget why I'm writing this (& if this gets published then I guess you've got some heavy editing to do!) (HEH, RIGHT.) I read the article about TWD & thought, I must get this comic series, but looking at the Wizard price guide decided the issues too pricey & probably hard to track down. Still, last week in Boone NC I popped into the local comic store & espied on the shelves in the Indie section TWD. Yay again! I flipped through & saw the cover price versions (some 2nd printings but what the hey - I ain't no accumulator) of 7 through to 11 & the TPB of 1 to 6. Affordable pleasure. Bought them & had 2 great nights of reading pleasure. So, finally to the point. Mr Kirkman, you & the 2 artists that have pencilled & inked (the grey-toner artist) your story have created something truly unique. I'm not much of a fan of gore for gores sake, but (another kind of pun) the violence & munching is tastefully done. It's the interraction though that gives your book the "wow-factor". Your characters are all so real. Their reactions, the moments of humour & humanity, all so telling. Very touching how Donna's scowl changed to affection at the sisters' burial. And we, the readers, just don't know who's going to get it next. Donna was a surprise as much for us as her, I guess. As for the art, I love both Tony Moore's original rendition (glad he does the covers - the fly on the eye ball reflecting the scene has got to win some cover award or something) & Charlie Adlards'. Both styles fit the book perfectly, but it's got to be your writing that gets the most kudos (whatever they are). Glad in the letters pages (that's something I miss about most comics these days is the letters & critiques & weirdness) you confirmed why the rotting female zombie in the first issue moved Rick so much.

Well, I could go on longer, but I believe I've rambled on enough. Just to say you have a masterpiece on your hands & I'm so glad I stumbled across it. I'm waiting for issue 12 to come out & hope that I haven't missed it - got my local comic shop on the case tho'.

Just before I send this, can you imagine how good it was to read the entire story so far in 2 sittings (& no nightmares!)? I'm sure you can, but let me tell you, it was one of the hilights of me trip. My trip. Mye treep.

Robert, Charlie,Cliff & Tony - I salute you. May you continue up to & beyond number 75 (I gots a few ideas for those alien scenarios by the way if you run out of ideas :D)

Cheers
Jeff

PS: Like the fact that the undead also devour animals - neat litttle touch. You're not divulging any theories concerning how this plague of walking dead began. All well & good, as obviously the nomadic survivors wouldn't have any knowledge of the reasons, why & how.

Oh yeah, question time - sorry

1) The zombies are gradually rotting, despite the occasional munch session. But do they get any sustenance from the flesh of the living to halt the rot so to speak? What about their digestive system, or does the consumed living meat kind of get dissolved into their nervous system? In my far off childhood escape from the zombies in the woods games, my mates & I had the idea that after some nuclear attack some mutated survivors (zombies) only survived by drinking the blood & eating the flesh of the living to make up for their lack of red blood cells (or white blood cells).

2) Eventually the undead will have no flesh to carry their bones. so what happens then?

3) Will we ever find out if their are any survivors a la military/gov't? Or is that for the issues 76-99 story arc?

4) I read an article somewhere, or maybe a letter about a band of "Bad Survivors" which I can't wait for - thought the Bikers in the original Dawn of the Dead were a great touch. Is this going to happen, or did I imagine that storyline?

Appreciate your time...oh yes, before I forget again, the most touching & emotional bit of your story so far was in the early issues when Carl & his friend (can't remember the little girls' name) were playing in the mud talking about Rick returning. The hope that her own daddy would return which became the crushing realization that her daddy never would return (at least as a welcome member of the camp) actually got the old bottom lip quivering. "...I miss my daddy" sniff. Who'd'a thought a comic about zombies (the only thing that truly scares me - something quite horrific about being eaten alive - other than raw sewage when you're swimmimg in the ocean) can actually mist the eyes. Great book guys, great book.

Man, I thought I was DONE, and then I get to the "P.S." Jeez, man, you've got a lot of time on your hands there.

1) It's more impulse than anything. I doubt any of those things have any kind of working digestive system.

2) We'll just have to wait and see. That's what makes this book so fun. There will be new zombies getting made ALL THE TIME as the population continues to dwindle, but, yeah... eventually... well... you'll see.

3) We'll just have to wait and see.

4) There's going to be a LOT of "bad survivors" as the book goes on.

Hi Robert, I'm really enjoying the book. Just finished №12 and I'm intrigued by the upcoming prison storyline.

One thing I'm curious about is the geography of their trip so far. They started out in the RV in Atlanta, is that correct? And they're headed west, or north-west (I'm really just guessing here)? I'm reasonably well-traveled myself, and the one point that seems obvious is that, when they're travelling in the RV, too much of the story's time is spent in empty, or rural, surroundings. Nearly any small road or state road would have them passing through loads of small and mid-sized towns through each day of travel. In regards to their search for food, for example, there would be lots of little downtowns with closely clustered houses and buildings where they could score canned food, etc. In this issue we see the remains of the general store, diner & the gas station sign--but there are no houses. The general store implies downtown but there doesn't really seem to be any.

Another way to look at it would be to put the diner and store in a spot, say a few miles between two towns and at an intersection of two state roads crossing each other. That'd be a logical place for a few businesses. Then that raises the question why aren't they going into the small towns looking for food? The businesses all seem to be mostly looted, so the pantries in individual houses would be the next best spot to find food. Granted, there'd be more danger in a town with a formerly higher population density; but when the stomach is growling I suspect it'd seem like both a rational and obvious solution to their most immediate dilema. Instead they're literally just walking through the woods hoping to stumble onto something. And whudda-ya-know, the groundwork for a whole new story arc emerges as they get to the top of the hill. I understand that they needed to stumble onto the prison somehow (and also to have a fitting climax to the eventual trade paperback release), but they could have noticed the 'prison zone: do not pick up hitch-hikers' sign on the road while driving away from a more sensible attempt at getting food. Or something like that.

All criticisms aside, a map detailing their journey so far might make for an attractive suppliment to add to the trade paperback. I understand that your primary interest in this story seems to be the human drama, but I can't help but be curious as to the state of the world around them, and more details would be great.

One more question, do you find market pressures having much effect on the direction and pacing of your stories? I'm referring specifically to the need to have neat six issue story arcs that work so well in the trade paperback market. Since I've just criticized your transition from what I believe will be the end of paperback №2 into the beginning of

paperback №3, I'm curious if you're aware of any differences in how you'd tell the story if you didn't have to deal with such considerations.

When I sat down to write this letter I wasn't envisioning it as a critical letter, though it seems to be what it's become. So I will mention again that I am really enjoying this book. You seem to have created a unique hybrid of genres that offer seemingly endless possibilities of future storytelling. Such creativity is much needed in this industry. The Walking Dead is light entertainment, for sure, but it's fresh, and it engages the imagination more effectively than the overwhelming majority of the books it shares shelf space with. And that's just about right for me.

Thanks, and good luck with all your projects,
Patrick Sullivan

They're still in Georgia. They've been traveling Southwest, but they're probably only an hour or two out of Atlanta right now. They haven't traveled very far. They've had to stop and find gas and stop and move cars so much that they haven't traveled very far at all. I should probably have illustrated that a little better. It'll all be clear next issue. I'll see what I can do.

I don't think writing this book in loose six-issue arcs is restricting at all. All I really have to do to make something SEEM like an arc is end every sixth issue with some sort of final resolution or turning point... and that'll just help me keep the plot jumping. If you look at issues #7-12 they're just stories told in order, there's no arc to them at all, really, aside from the "looking for a place to live" theme. Maybe the way they found the prison just sucks, I might have done it differently now that I've seen it in print, but they got there—that's the important part. I can always do better next time.

Zombiologists,

See, this is why I love this book.

Any other writer would have wrapped Hershel's reaction in a nice wrapper, and secured it with a bright bow. All clean and pretty. No muss, no fuss. Two or more characters, in wonderfully in-depth and intelligent monologues would have explained to me and the rest of the heathen, uneducated masses, exactly why Hershel did what he did, and then resolved the entire situation like some classic 80's sitcom where everyone is laughing as the credits roll.

No, not this book. For some reason you guys actually struggle under the conception that some of us know how to tie our shoelaces, and wipe our noses when they run.

Life isn't always pretty. It can't be summed up, and explained. People aren't predictable. People are complicated puzzles that just fall to pieces in unforeseeable ways. Thanks for being perhaps the only book I know of that let's it all be messy. Thanks for not ruining the trauma of witnessing a man fall apart with some condescending explanation.

Or did he fall apart? Maybe we didn't know him at all. Maybe he was just a closet asshole all along. Thanks for not painting it by the numbers. It hurts to do so, but I enjoy thinking when I read.

And thanks for that little touch of tiny Carl drawing his weapon. Priceless. Beautifully understated. Disturbing and poinant, all at once.

And I'm not just stroking you, Rob. Your "perty" words would fall short without Charles and Cliff. All of the above works because of the whole zombiologist crew.

Group hug?

'til issue 13 (next week, really?),
Chip

I'm so pleased that so many of you noticed the bit with Carl pulling out his gun. I was worried that most people wouldn't catch on to exactly what was going on there. Thanks for the kind words, Chip. I think we'll make some more.

When I was a young boy and first saw Night of the Living Dead..... It scared the living hell out of me. Plus it did not help it was also Halloween night and we were living next to a graveyard at the time.

It would be some years before I could even summon up the nerve to even watch any of the sequels. Which also traumatized me in their own imitable fashion.

Now however where I've reached an age when I can appreciate zombie horror, I feel very lucky to have a book like The Walking Dead coming out. For the first time I feel someone is doing a zombie comic right.

It's great to seeing how these people lives change month to month. Not to mention how cope and survive in a world that overrun with the walking dead.

I just finished issue 12 and it's great to hear sales are strong. I look forward to seeing this book for years to come. It was interesting to note at the end of issue 12 that our intrepid band are going to be seeking refuge in a prison. In an off beat way It reminded me of Len Barnhart's novel Reign of the Dead in which the occupants of that story also hold up in a prison.

Great minds think alike.

Just as long as they do not hold up in a shopping mall...

Peace
Eric L. Busby

Well, if people start writing in complaining that this book is getting to be too much like* Reign of the Dead, *I'll have them go to a shopping mall... with aliens. You have been warned.

Robert Kirkman,

God-damn-son-of-a-bitch, I done shit myself again. A prison? That is a stroke of genius, one of those honest to god "Why didn't I think of that" moments, perfect.

Is there anything worse then walking in on your daughter after she had a night of kinky sex? Well, I guess walking in less then 24 hours after a good chunk of your family had been put in the ground would be. Hershel is one of the most sympathetic characters I have seen in print since the Nam comic back at Marvel. The shit he has gone through in the last couple days and then Rick wanting to move into his dead sons room combined with Lori going loco on him, I was right there with him in venting his anger. And then you leave poor Hershel there, sitting on the ground having a complete breakdown while the Mystery Van pulls out for more adventures. Damn.

Glenn, you shall be missed. You were my girlfriends favorite character but she understands the need to get some as often as you can, good luck - hope Maggie doesn't go crazy on you. Unless you are into that sort of thing.

Keep up the good work guys, looking forward to issue thirteen!

-Matthew Szewczyk

As you can see, we have not seen the last of Hershel, Glenn, Otis, or the rest of that crew. Not by a long shot.

Dear Storyteller of Warm Fuzzy Tales,

WD №12 - 2 comments

Comment №1 - Seeing the gang getting excited over the jail reminded me of the old joke about cemeteries and people dying to get in. Well, jails are places people usually want out of so you kind of created the opposite effect there. Which is good and all but I'm not sure I would want to live in a jail - zombie world or not. But we'll see how it goes and there could be great chances for meaningful symbolism there.

Comment №2 - Marcel Duchamp (1887-1968), was an artist who was pretty clever and sometimes when asked where his art exhibit was...he would say oh it is right here in my head. I know you ain't gonna make any fans zombies so I decided in the spirit of Duchamp to make myself the zombie on the basketball court in that big jail scene in WD№12. So nana-boo-boo...

Brendan Walsh

Dude, I told Charlie to draw you as the zombie on the basketball court. That's so weird. In fact, all the zombies on the prison grounds were everyone who got a letter printed in issue #8... and you.

Hi, Kirkman!

FINALLY, issue 12 is out! It seems like so long since I got to read anything dead...

Another fine issue from you and your team. I'm glad to see everybody moving off the farm. I'll be sad to see Glenn left behind, but I'm really glad to be rid of Hershel. He was really starting to turn into an ass! I can't believe he pulled a gun on Rick after trying to throw them out. Hershel really seems wrapped up in himself... It's hard to believe that this is the same guy who went out of his way to help Carl. It was good to see him admit that he may be losing his mind, which actually made me feel a little sad for him, but not too much... He was just such an ass to everybody!

I especially loved the panel showing Carl pulling out his gun following Hershel's fight with Rick. It seems like none of the characters noticed it, but it's becoming obvious that killing Shane and Rick giving him a gun have made shooting people seem okay to Carl in certain situations. I really thought he was going to shoot Hershel in this issue, but it looks like we're building to him shooting someone else down the line, even more unexpectedly maybe... This should be a very interesting development for the group, especially with Rick trying to give everyone guns to protect themselves...

I do have to say, I was a little disappointed in how the "gun to Rick's head" concept on the cover played out within the issue. I know you explained how the covers are supposed to be iconic and not literal, but they still convey a certain idea that I expect to see. On the cover, it looks like Rick is set up execution-style with the gun to the back of his head. I expected someone to be threatening him - maybe a new character that just discovered

the farm holding Rick hostage until he got some food or weapons or something... What ended up happening was completely different from what I expected. While the story itself wasn't disappointing, the fact that it didn't fit my expectations kind of was. I'll just have to try not to expect too much based on your covers, since I don't expect you to change your cover concepts (which are very cool when not trying to link them to the story too literally).

I'm looking forward to Rick and co. taking over the prison they've just found. The next issue or two should be pretty action packed with zombies galore. That should be lots of fun... I'm a little worried about them staying at the prison for a long time, like you said they would in "Letter Hacks." It seems like staying in one place could get a little stale after a while. I actually liked the fact that they had to keep moving around, and I'm really glad you expanded your original plan for issue 7 to a six issue arc. Everything from moving into what looked like an abandoned development through their time at the farm has been extremely entertaining. If you hadn't told us how you expanded it, I never would have thought that this was a last-minute decision because it was done so well. Anyway, having them on the move was one of the things I thought was pretty interesting, so keeping them in one place seems like it could be a bit of a letdown. However, I'm sure you'll have plenty of problems in store for them while they're living within the prison walls, no matter how long they stay there..

On another note, in "Letter Hacks," you mentioned that letting us know that sales increased pisses people off. Are you actually getting complaints about this? I don't remember seeing this in any of the letters you've printed. I just don't understand that mindset. I love hearing about your sales numbers, and knowing that this book has a strong chance to survive for a long, long time (maybe even after the aliens enter the picture). Why wouldn't people want to know this? I'd even like to know if sales start to drop, so I can do my part to save it by buying a handful of extra copies...

Anyway, thanks for another great issue, and thanks for printing my letter in it.. That's the first time that's happened to me despite a handful of letter I've written in the past. It was kind of exciting to see my name printed in a comic for the first time... and in one of my favorite ones, to boot!

Jim Amato

Would you really want a story to be exactly what you're expecting it to be? For my money... I'd want it to be completely different... unless it was a Matrix *movie. The covers are meant to represent events in the story, but not always in a way that represents them accurately. I want to fool you into expecting something... and then shock you. Like in issue #13... if you look at the cover, you'd have no clue that Andrea actually helped Tyreese and Rick shoot those zombies. Wasn't that shocking?*

Things won't be stagnant just because they're in the prison for a while. Trust me. Everything in the book so far has been to get to this point. We're not even close to the WAR yet... there's lots of exciting stuff coming up. I've got lots of long term plans here. Just because I've stated that there's not a planned ending, doesn't mean I don't have years worth of things planned for this book.

Dear Letter Hacks,

Two issues one week after the next! Damn, life can be good sometimes!

The story has just been on a non-stop rise since the book started! Every issue takes a new turn, and dives deeper into the characters. You start to get the feeling that you know them like your family. Hershel giving them the boot in issue №12 was pretty nuts, but I shoulda figured he had a few screws too many loose, I mean who the hell keeps a barn of dead people and is sane? Than they find the prison and just mow a helluva lotta 'em down in 13! Good stuff. Charlie's been getting better with each issue that turns out, and we can't leave Cliff/Tony hanging, awesome tones and covers! Any idea what issue Lori's gonna be due? That should prove to be an interesting scene between her and Rick. That's about it for this month, keep it up! Looking forward to the next issue!

-Mike Storniolo

I was afraid I wasn't going to hear from you this month, Mike. You just got in under the wire. Now, if only that Piers guy would get back to consistently writing the letters. I miss him... I really do.

Lori's baby will be in the oven for a few more issues. She's not very pregnant yet. She's just now showing.

And with that... we're done. Thanks go out to everyone who wrote in. See you here next month. #15 should be out in January (no matter what that ad says in the back), and then from there on we should be shipping a little faster than monthly until we're caught up. If we can pull it off, Charlie and I want to ship issues #25-30 bi-weekly, but we'll see if we can pull that off by next summer.

-Robert

NÚMERO 14

SALA DE MONTAJE

con Robert Kirkman

TWD 14

IR A POR HERSHEL + , NOS ENCERRARON AQUÍ—ESPERO QUE LE COMIERAN LOS SESOS A ESE CABRÓN.

(1) "SÍ—ME ENCANTARÍA EL PASTEL DE CARNE."

¿CUÁNTO... TENÉIS? "SEGURAMENTE BASTANTE PARA DAR DE COMER A TODO EL MUNDO EN ESTA SALA SI TODOS ESOS ASIENTOS TUVIERAN CULOS ENCIMA."

"OH—SONRÍE—NOS ACOMPAÑA MENOS GENTE QUE ESO."

(2) (3) (1) PÁGINA DOBLE. TODO EL MUNDO ENTRA EN LA CAFETERÍA.

CHARLANDO "SOMOS PRESOS." ATRACO A MANO ARMADA. FRAUDE FISCAL. DROGAS. ASESINATO: RELAJAOS, A MENOS QUE SEÁIS MI MUJER O SU NOVIO. NO VOY A HACEROS NADA. Y NO PODÉIS SER ELLOS PORQUE ESTÁN MUERTOS.

(4) EMPEZAR TOUR CON LÍNEA DE ARRIBA.

ESTUVIMOS MEANDO EN EL CONGELADOR PORQUE ERA HERMÉTICO.

(5) GIMNASIO.

(6) LAVANDERÍA.

(7) ALAS CON OFICINAS.

(8) CAMAS... Y DEMÁS.

(9) GARAJE... COCHES.

(10)

(11)

(12) DISCUTE CON TYREESE SOBRE HERSHEL.

(13) LLEGAN A LA GRANJA PARA HABLAR CON HERSHEL.

(14)

(15)

(16) LLEGAN A LA PRISIÓN. (17) PREPARAN LAS CAMAS. > CHARLA CON HERSHEL.

(18) CHRIS + JULIE SE SUICIDAN, "SI NO SALE BIEN, HAZLO TÚ MISMA." "¿LISTA?"

(19) (1) HACIENDO ALGO. CARL SE METE EN LA CAMA. (2) OYEN UN TIRO. RICK Y TYREESE ACUDEN CORRIENDO.

(20) ENCUENTRAN A JULIE + CHRIS MUERTOS. "NO. NO. NO. NO. NO. NO. NO."

(21) HABLANDO CON JULIE. DESESPERADO...

(22) CHRIS ES UN ZOMBI!

SI ERES UN HOMBRE HONRADO, NO TE IMPORTARÁ DEMOSTRARLO. ¿Y VOSOTROS? NO TE HEMOS PEGADO UN TIRO TODAVÍA, ASÍ QUE TENDRÁS QUE CONFIAR EN NOSOTROS.

LE DIJE "SEÑOR, ¿NECESITO DEJAR LAS DROGAS? HAZME UNA SEÑAL."

"AL DÍA SIGUIENTE EMPEZARON LAS NOTICIAS."

Tío. Menudo número es este. Santo cielo, hay un montón de cosas. Conocer a los prisioneros, instalarse en la prisión, regresar a por Hershel, Maggie, Glenn y todos los demás que se quedaron en la granja (y en DOS PÁGINAS ni más ni menos, ¡qué eficiente!) ¡e incluso hacer hueco para el pacto de suicidio fallido! ¡La hostia! No he vuelto a leer esta serie desde hace unos cuantos años (mi última vez fue cuando redoblaba esfuerzos para el final de la serie hace cinco años más o menos), así que ha sido divertido revisitarlo en color para estas entradas.

ZOMBIS. Hablemos de ello un momento. Santo cielo, utilicé la palabra que empieza por z mogollón de veces por aquel entonces. Recuerdo vagamente haber usado caminantes y merodeadores por esta época. Supongo que pasaré a eso más tarde. Originalmente tenía la intención de no utilizar mucho la palabra, o nada, pero con el tiempo decidí, qué importa... son zombis, la palabra mola, vamos a seguir con ello. Dado que la serie de televisión JAMÁS la utiliza, me pregunto si les chirriará a algunos. Yo era el tipo en el set y en la sala de guionistas que no paraba de decir zombi cuando todos los demás decían caminantes, así que ¿qué sé yo?

Frank Darebont fue quien acuñó el término "caminante". Es muy inteligente referirse a los zombis en "The Walking Dead" como "caminantes", y ojalá se me hubiera ocurrido a mí. La idea siempre fue que esta historia tenía que tener lugar en un mundo en que no existía la ficción zombi. De lo contrario, los personajes dirían cosas como "Dispárales en la cabeza—¿acaso no has visto *La Noche de los Muertos Vivientes?*" Tiene lógica.

Al mirar mi trama, hay una rasgadura en la parte superior y falta un trozo de papel. Las hojas de papel viajaron conmigo a convenciones, y trabajé en muchos viajes en avión con ellas, por lo que algunas de ellas están en mejor estado que otras. No creo que ninguna de ellas tenga bebidas derramadas, así que lo considero una victoria. Pero si tienes curiosidad, yo apostaría que en la parte superior ponía, "Ir a por Hershel & Glenn" para recordarme que volviera a por ellos en este número.

Más partes aleatorias de diálogos escritas en la parte superior y en la parte inferior de la página. Creo que puedes ver en donde iban en este número. Lo repito, todas estas cosas me vienen a la cabeza y no sé realmente en qué página van, pero las apunto en los márgenes de las páginas, dejando espacio para la trama página por página, y luego trabajo el diálogo donde encajen.

Además, esta trama es FLOJA. Habrá otras tramas como esta a lo largo del camino (ya verás), pero a veces cuando tengo un plan verdaderamente sólido para un número, y cuando están tan comprimidos como este, no dedico demasiado tiempo en escribir la trama y me zambullo de lleno en el guion porque sé adónde quiero llegar.

NOTAS DE PÁGINA:

1-3: Pequeña secuencia de presentación. En la etapa de la trama, no creo que tuviera planeado que Rick recapitulara el estado del mundo a los presos, pero escribiendo el guion me di cuenta de que lo necesitaban. Eso hizo que esta escena se ampliara hasta la página 6.

4: Así que esta se convierte en la página 7. Aquí es donde empieza el tour.

5-9: Y esto no es más que una hoja de ruta aproximada de adónde irán. Lo que dicen lo pensé más o menos sobre la marcha en la etapa de guion. Esta sección podría haberse llamado "tour", pero al menos imaginé los sitios que verían antes de empezar con el guion. Sin embargo, estoy seguro de que me tiré de los pelos al teclado diciendo, "Robert, podrías haberte estrujado el cerebro mucho más antes de llegar aquí". Esta sección terminó ocupando menos páginas y se completó con el cómic №10, casi consiguiendo que este guion volviera a alinearse con la trama.

10-11: EN BLANCO. Sabía que a estas alturas tendría que mover las cosas de sitio, de ahí que esa flecha junto al número 4 lo atrasara a la página 6, así que imaginé que necesitaba dos páginas aquí para recuperar.

12: Esta escena se ADELANTÓ a la página 11 por alguna razón. Tío, esta trama está dispersa por todas partes. Sabía que llegar a la granja de Hershel sería una escena breve y funcionaría mejor como un paso de página, así que pensé en una forma de hacer que este argumento ocurriera una página antes.

14: ¿Ves? Sabía que esto tendría que ser un paso de página (por tanto, una página par), pero creí que caería un poco antes. Estoy muy impresionado conmigo mismo por haber podido comprimir este asunto en dos páginas.

16: Y por arte de magia todos están de vuelta en la prisión. Pero esto se atrasó para hacer hueco a la escena de las hormonas de Lori (¿era necesario? Eh.) y la página de la cuenta del embarazo de Lori. La parte de la "charla con Hershel" va en la página 17 del cómic, lo que permite que la trama y el guion FINALMENTE se alineen a partir de la página 18.

18: Está claro por la etapa de la trama que iba a ser mucho más obvio lo que Julie y Chris planeaban en esta escena. Había estado tratando de hacer creer a los lectores que planeaban matar a Tyreese "para poder estar juntos para siempre", y pensé que esta sería la escena donde reveláramos lo que tramaban. Muy sabiamente decidí usar esta página para aumentar todavía más la sospecha sobre lo que estaban haciendo. Lo cual funciona mucho mejor.

20-22: Este era un gran momento en el que iba a revelar finalmente que no hace falta que te muerdan para convertirte en un zombi. Todo eso se planeó en la etapa de la trama, pero no me molesté en apuntarlo en la trama porque sabía que no se me olvidaría.

PORTADA
JULIAN TOTINO TEDESCO

"Esto era algo que tenía que hacer solo."

DAVID FINCH

TONY MOORE

DAVE RAPOZA

NÚMERO 15

¡DISPONIBLE 19 DE MAYO, 2021!

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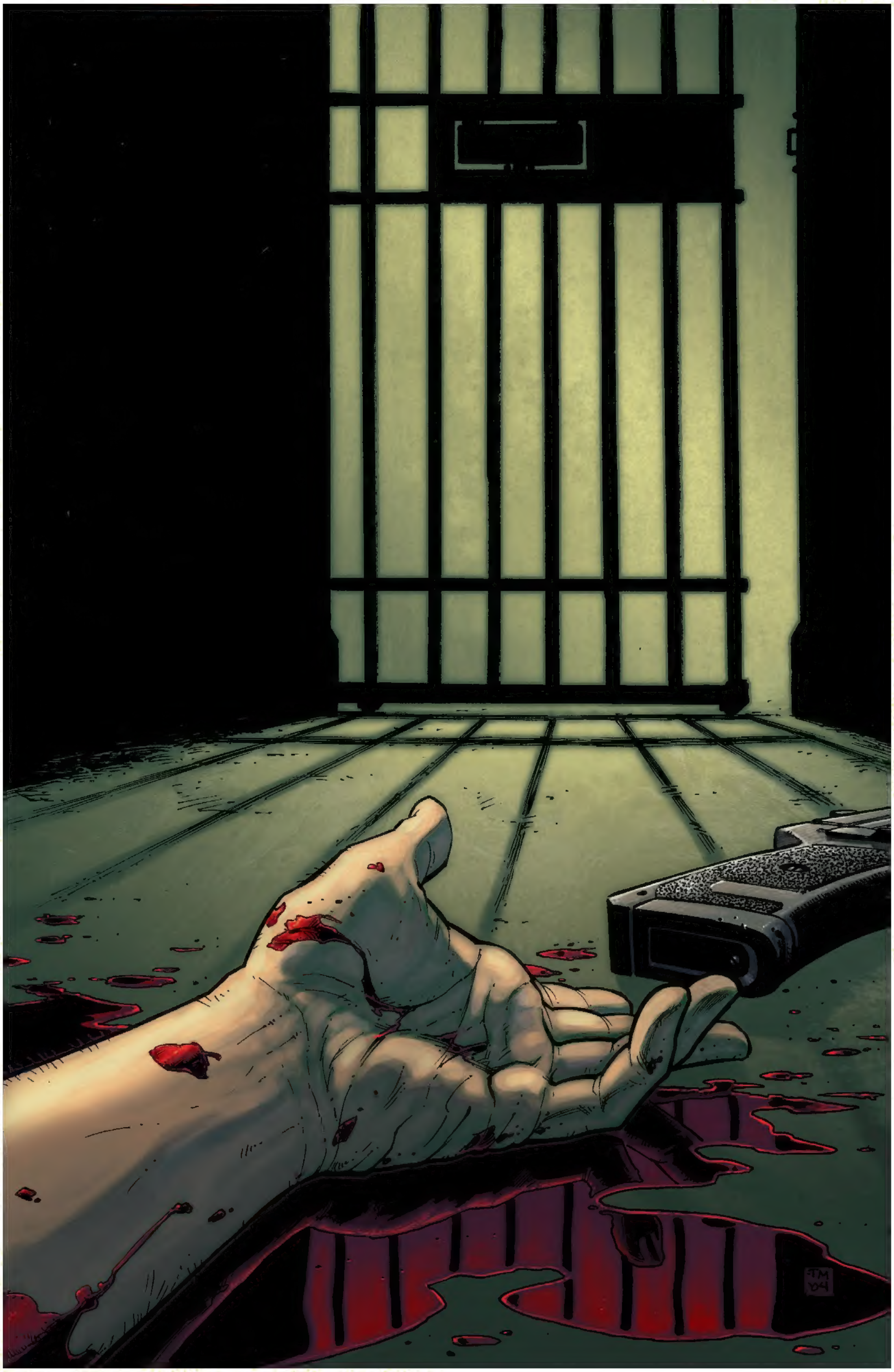
La *PRESENTACIÓN DELUXE* de la épica del horror de supervivencia, contada nuevamente a todo color... comienza aquí.



PORTADA ORIGINAL DEL NÚMERO 14 DE *TONY MOORE*

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